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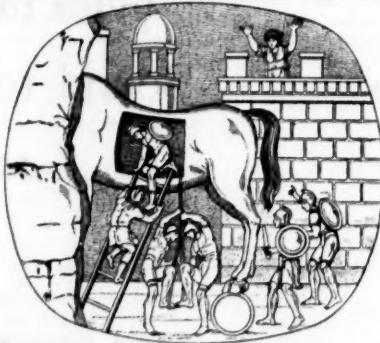
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SOME ILLUSTRATIONS OF ROMAN LIFE

In *THE CLASSICAL WEEKLY* 19.82, 98, 114 I had something to say about the streets of ancient Rome. I sought to illustrate conditions in ancient Rome by citations of accounts of like conditions in modern cities, or to show, by contrasts, how superior in some respects towns in ancient Italy were to modern towns of importance.

At present I begin by calling attention to an article by Professor Frederic Stanley Dunn, of the University of Oregon, entitled *Rome, The Unfinished and Unkempt*, which appeared in *The Classical Journal* 10.312-322 (April, 1915).

There is a passage of interest to us in Matthew of Paris, *Chronica Majora*. It occurs in his account of the marriage, at Canterbury, of King Henry III of England, and Eleanor, daughter of the Count of Provence, in 1236, and of the coming of King and new-made Queen to London. London of course made elaborate preparations to welcome the royal pair.

... *Ornata est igitur civitas tota holosericis et vexillis, coronis et pallis, cereis et lampadibus, ... plateis omnibus a luto, fimo, et stipitibus, et omni offendiculo emundatis...*

In 1254 King Henry visited Paris. Louis IX gave most careful orders for his proper reception.

Piissimus rex Francorum iussit stricte magnatibus suae terrae et civibus civitatum per quas dominus rex Anglorum foret transitus, ut deposito luto, stipitibus, et omni visus offendiculo, ornare stuperent omnia pallis, frondibus, floribus, et aliis quibus poterant ornamentis...

In these two passages the word *stipitibus* is especially interesting. I find light upon it in a book by Miss Joan Parkes, *Travel in England in the Seventeenth Century* (Oxford University Press, 1925). The second chapter (5-34) deals with Roads and Bridges. I quote from pages 10-11:

Ditching and scouring, as necessary as repair to proper road-maintenance, were often neglected, though but a yearly task. Trees and shrubs were allowed to wander at will, shrouding the roads from the beneficial effects of sun and wind and giving useful cover to members of the highway fraternity. As a consequence it was no uncommon custom in the more rural parts of the country to send a footman with an axe ahead of a journeying coach....

Senator Albert J. Beveridge, in his *Life of John Marshall*, 1.170-171 (Houghton Mifflin Company, 1916), gives the following account of Richmond, Virginia, in 1783, at the time John Marshall settled there after his marriage:

The house to which he took his bride was a tiny one-story affair of wood, with only two rooms; the best house the Amblers themselves could secure, as we have seen, was so small that the "whole family" could

scarcely crowd into it. Three years before John Marshall and his young wife set up housekeeping, Richmond could "scarce afford one comfort in life". According to Mrs. Carrington the dwelling-houses had no curtains to the windows. The streets were open spaces of earth, unpaved and without sidewalks. Many years after Marshall established himself at the new and raw Virginia Capital, Main Street was still unpaved, deep with dust when dry and so muddy during a rainy season that wagons sank up to the axles. Footways had been laid only at intervals along the town's chief thoroughfare; and piles of ashes and cinders were made to serve as street-crossings, from which, if one misstepped on a dark and rainy night, he found himself deep in the mire. A small stream flowed diagonally across Main Street, flooding the surface; and the street itself ended in gullies and swamps. In 1783 the little town was, of course, still more primitive.

There were no brick or stone buildings in Richmond when Marshall was married. The Capitol, itself, was an ugly structure—"a mere wooden barn"—on an unlovely site at the foot of a hill. The private dwellings, scattered about, were the poor, mean, little wooden houses already described by Eliza Ambler.

The following appeared in an article entitled *Mirroring Washington*, by Clinton W. Gilbert, in *Current History* 21.821 (March, 1925):

... Wars have always done their damage to Washington. The Civil War found it and kept it a Southern village—a "mudhole", the rest of the country called it. Edward Everett Hale tells of seeing during the war an artillery wagon stuck in the mud in front of the Treasury Building. And he quotes a woman as relating how when she as a belle rode with her father in Lincoln's inaugural parade, their carriage stuck in the mud and her father had to descend and lift it out of the mire of the capital's principal street.

In Grant's Administration a sense that we were a great and united nation which should have a worthy capital asserted itself, and a remarkable man, "Boss" Shepherd—Alexander R. Shepherd—converted Washington into a modern city, paved and seweried, with wide and dignified streets. A little before his time a swamp had lain across Pennsylvania Avenue between the Capitol and the White House, Pennsylvania Avenue, which was to have been the Champs Elysées, the Unter den Linden, of Washington, but which somehow never came to pass. Shepherd spent \$26,000,000 in three years on the city of which he was the benevolent despot....

In *MacKensey, Pompeii, Its Life and Art*, 247 (Macmillan, 1902), occurs the following passage:

With a single exception the arrangements for heating so often met with in the remains of houses discovered in northern countries are found in Pompeii only in connection with bath-rooms; the cold was ineffectively combated by means of braziers. We are led to believe that the Pompeians were extremely sensitive to heat, but endured cold with great patience. One who makes himself familiar with the arrangements of Italian houses to-day will receive a similar impression, although the peculiarity is perhaps less obvious than in the case of the ancient dwellings.

Mr. Henry Wickham Steed, for many years on the

editorial staff of The London Times, published in 1924 a work, in two volumes, entitled Through the Years 1892-1922, A Personal Narrative (Doubleday, Page, and Company). In Volume 2, pages 135-138, he gives an account of a tour in France, in January, 1917. On page 137, we find the following words of interest to the student of Roman life:

As the result of the fierce cold in the south of France, where I found even the salt marshes near Aigues Mortes frozen inches thick, I was laid up with bronchitis. The discomfort of travelling and lecturing in a fuelless country, where all arrangements are made for warmth, and none for cold, has to be felt to be realized. Even in the Grand Hotel at Avignon, branches had to be sawn off a planetree in the courtyard before a modest fire could be made. In Paris, things were little better. No coal was to be had. People lunched and dined in big wraps or fur coats. When I procured a little coke to warm my room in the Hotel, the attraction of the warmth was so great that I had as many as a dozen visitors simultaneously....

In the paragraph just preceding that from which I quoted above, Mau-Kelsey declare that the arrangements of the Pompeian house

... contemplate the spending of much time in the open air.... The greater part of the area is taken up by colonnades, gardens, and courts; from this point of view the atrium may be classed as a court....

In commenting on the relative infrequency of windows on the street side of Roman houses, scholars remind us that windows of that sort were less necessary, less important, to the Roman just because the Roman spent so much of his time out of doors; when he reached home, what he wanted was privacy. This privacy the main portions of the Roman private house—at least as the Roman private house is seen at Pompeii—fully secured.

In 1902, Luigi Villari published a book entitled Italian Life in Town and Country (G. P. Putnam's Sons). By April, 1905, this book had been reprinted five times. My copy belongs to the sixth printing. Chapter V (79-99) deals with Social Life in Town and Country. Italian social life, says the author, is centered in the towns. On pages 88-89 I find these statements:

A considerable part of Italian life is passed out of doors, or rather, out of the house. The drive in the public gardens, the theatre, the *café*, the *circolo* or club, are social functions of great importance.... About half the boxes <in the theater or the opera house> are the freehold property of private individuals, who, when there are performances, occupy them every evening and receive their friends there. A visit to a lady in her box is equivalent to a formal call at her house....

On page 90 is a still more interesting passage:

The streets and the *café* are places of rendezvous for all classes.... Even men of business and hard-working professional men prefer to meet in the street or at some *café* to discuss their affairs and see their friends, rather than in their own homes....

On page 91, finally, I find these words:

All this outdoor social life goes far to explain the apparent discomfort of most Italian houses. What to an Englishman appears a most uninviting interior, an Italian finds quite adequate for his wants, as so much of his life is spent away from it. When you

pass the day at your office or in the streets, and your evenings at the theatre or the *circolo*, any sort of house is good enough to sleep in....

In The New York Sun, November 26, 1899, there was a long review of a book by Charles M. Pepper, entitled To-Morrow in Cuba (Harper and Brothers). One part of the review is of interest to students of ancient Roman life.

... In Cuba, the manners, customs, and amusements are all outgrowths of Latin traits, modified, of course, by the climate. Much of the social life is in the open air. It might be thought at the first glance that Cubans and Spaniards live in public. The courtyards of their houses and the rooms opening directly on the street produce this impression. Publicity is not annoying, because nobody is curious about that which can be seen so regularly. Family groups at the opened windows seem indifferent to the passersby. In the evening, when the heat of the day is past, it is customary to leave the house for the plaza or park, when a band is playing. A stroll of an hour or two, a meeting with friends and the interchange of gossip among the women make these evening excursions a species of social reunion.... Because of this habit of recreation in public, impressionist American observers have hastily imputed a lack of home life to Cubans and Spaniards. Nothing could be more misleading. To the inner life of a Cuban household strangers rarely gain admission. The visitor from the United States does not readily understand why the men whom he meets in business or in official intercourse do not invite him to their homes....

Every student of the Classics has read again and again of the small fees paid to teachers in Roman days. One thinks inevitably of Juvenal's fulminations on this subject (7.215-243), or of Horace's comment (Sermones 1.6.71-80) on his father's refusal to send him to the School of Flavius, at Venusia,

quo pueri magnis e centurionibus orti,
laevo suspensi loculos tabulamque lacerto,
ibant octonos referentes Idibus aeris....

Professor E. P. Morris, in his note on verse 75, took Horace's *octonos* ... *aeris* (= *octonos* asses) literally:

The amount would be small (ten or twelve cents) and the petty details ... the promptness in paying the tuition—are set in ironical contrast with the pretensions of the village magnates.

In his fine book, The Private Life of the Romans (Chicago, Scott, Foresman and Company, 1903), Professor H. W. Johnston wrote (§121):

... The pay <the teacher> received was a mere pittance varying from three dollars a year for the elementary teacher (*literātor*, *magister literārum*) to five or six times that sum for a *grammaticus*.... In addition to the fee, the pupils were expected to bring the master from time to time little presents, a custom persisting probably from the time when these presents were his only reward....

It has always been difficult for me to take at their face value the statements of Horace and Juvenal, and to believe that Professor Johnson had hit the truth. Both Horace and Juvenal had every reason to underestimate the facts. In any event we have to reckon with that wholly indeterminable factor, the vastly greater purchasing power of money in ancient days.

In The New York Evening Post for August 17, 1907, appeared the following editorial:

A Spaniard who was walking with a German visitor

in a Madrid street not long ago stopped to shake hands with a beggar—an old acquaintance who used to be a public school teacher, but had become blind. "Do not pity me", said the beggar; "when I was a teacher I often went hungry. Now I take in two or three pesetas a day and am comfortable". The pay of a Spanish school teacher is at most 600 pesetas (\$120) a year, and may be only one-half of that. When the King, in his recent address, made no mention whatever of the education question, there was much surprise and criticism in some quarters. This changed to indignation when there followed a royal edict recommending those communities whose expenses exceeded their income to reduce the school budget by either dropping some of the teachers or reducing all salaries by 100 pesetas. This would affect over 800 teachers....

The foregoing passage went far to shake my conviction that the books had understated the pay of the general run of teachers in ancient Rome and Italy. But I was more shaken when I came upon a most interesting and instructive passage in Mr. James Truslow Adams's book, *The Founding of New England* (Boston: The Atlantic Monthly Press, 1921). Chapter V (64-85) deals with Some Aspects of Puritanism. I would call particular attention to pages 74-75: ... the number of clergy holding more than one living has been exaggerated. To a very great extent, the reason for the practice, as well as the cause of the great number of inferior, and even immoral, men, who were to be found in the Church, was economic.... The tithes, which supported the clergymen, had originally been paid in kind, but had gradually been commuted into money payments at a time when prices were low, and the general manner of living far inferior to that of the later Elizabethan period. In 1585, over one half of all the clergy received salaries of less than £10 each; of these, approximately three thousand received less than £5, and one thousand but £2 annually, or less.

Every one knows that the Romans never illuminated their streets by night (except on rare occasions, as a special, and temporary, feature of some celebration). Every one remembers, also, references in various passages to the fact that personages of importance or of wealth were escorted at night by slaves bearing torches. One recalls the effective account in Juvenal 3.278-301 of the way in which the aristocratic roysterer assails the poor man at night. Compare especially 282-288:

Sed quamvis improbus annis
atque mero fervens, cavit hunc quem coccina laena
vitari iubet et comitum longissimus ordo,
multum praeterea flammarum et aenea lampas.
Me, quem luna solet deducere vel breve lumen
candela cuius dispenso et temporo filum,
contemnit.

In London, a couple of centuries ago, similar conditions obtained. The 'link-boys' were in much demand to escort the rich and the great at night. I cite several passages from Thackeray:

(1) *Vanity Fair*, Chapter XL (2.177, in the Edition, undated, by Smith, Elder, and Company, London):

When the hour of departure came, a crowd of young men followed her carriage, for which the people without bawled, the cry being caught up by the link-men who were stationed outside the tall gates of Gaunt House, congratulating each person who issued from the gate and hoping his Lordship had enjoyed this noble party.

Mrs. Rawdon Crawley's carriage, coming up to the gate after due shouting, rattled into the illuminated

courtyard, and drove up to the covered way. Rawdon put his wife into the carriage, which drove off. Mr. Wenham had proposed to him to walk home, and offered the Colonel the refreshment of a cigar.

They lighted their cigars by the lamp of one of the many link-boys outside, and Rawdon walked on with his friend Wenham....

(2) *Henry Esmond*, Book II, Chapter XV, near the end.

No doubt, as a kinsman of the house, Mr. Esmond thought fit to be the last of all in it; he remained after the coaches had rolled away—after the dowager aunt's chair and flambeaux had marched off in the darkness towards Chelsey, and the town's people had gone to bed, who had been drawn into the square to gape at the unusual assemblage of chairs and chariots, lacqueys and torchmen.

(3) *The Newcomes*, Chapter XI:

The reader who has passed through Walpole Street scores of times knows the uncomfortable architecture of all save the great houses built in Queen Anne's and George the First's time; and while some of the neighboring streets, to wit, Great Craggs Street, Bolingbroke Street, and others, contain mansions fairly coped with stone, with little obelisks before the doors, and great extinguishers wherein the torches of the nobility's running footmen were put out a hundred and thirty or forty years ago;—houses which still remain abodes of the quality—Walpole Street has quite faded away into lodgings....

With the other part of Juvenal's picture, the royster- ing by night, we may compare e. g. what Mr. George E. Eliot says of English Life after the Restoration, in his edition of Dryden, *Palamon and Arcite*, xii (Ginn and Company, 1898):

... The post left London once a week. A journey to the country must be made in your own lumbering carriage or on the snail-slow stage-coach over miserable roads, beset with highwaymen. The narrow, ill-lighted streets, even of London, could not be traversed safely at night; and ladies borne to routs and levees in their sedan-chairs, were lighted by link-boys, and were carried by stalwart, broadshouldered bearers who could wield well the staves in a street fight. Such were the conditions of life and society which Dryden found in the last fifty years of the seventeenth century¹.

CHARLES KNAPP

REVIEWS

The Villas of Pliny the Younger. By Helen H. Tanner. New York: Columbia University Press (1924). Pp. xxii + 152.

The plans of Pliny's villas have finally been collected and published. At least two previous attempts came to naught because of the pressure of other work and the difficulty of completing the list. Fortunately, at Columbia University this latter obstacle was not prohibitive. Not only have all the plans heretofore published been gathered together, but several not previously published have been added to the collection.

The work has been done admirably, because it has been done right. The plans are arranged in chronological order and the dates are given. In a few in-

¹Compare my paper, *Some Illustrations of Juvenal's Third Satire*, *THE CLASSICAL WEEKLY* 14.113-114, 121-122.

stances they have been taken from copies made later. In the case of Scamozzi the date is ninety-nine years later than that of the original, which I copied many years ago. This plan is somewhat better than the original was.

Each of Pliny's letters about his villas is translated at the beginning of the book, with the text placed conveniently below. Marginal numbers, above and below, are made to correspond. That also is a convenience. Two Legends give a list of the rooms of the villas, and the numerals attached correspond to those added to the various plans. It is therefore possible to tell on the instant what rooms are the same in the respective diagrams.

Naturally, the plans for the Laurentine Villa outnumber those for the Tuscan. Its description has been the more popular, and that of the other has therefore been less frequently read. It is more general in its character than the Laurentine description, and it seems likely that some of the plans made from it have been the result of a desire to complete the work after a plan of the Laurentine Villa had been drawn.

The account which Pliny gives of that villa is so full and explicit that it almost challenges one to make an attempt to put it on paper. With the needs of a class as a further spur, that is probably what has led to the preparation of some of the drawings. It led to my own, although a visit to the Pompeian House at Saratoga a few years before was also a powerful incentive. Nothing else had anything to do with the matter save a single remark by an editor concerning the *porticus in D litterae similitudinem*. I took his suggestion and blundered in doing so.

Some have had the benefit of other plans; but all seem to have done their own thinking in the end, even if they merely modified a plan already available. The different drawings certainly show independence. A few of them have rooms for which there is no visible provision for either light or air except by the door from another closed room. If they had an open roof like an *atrium* or the adjoining room was a court or they were themselves courts, the fact is not indicated. The peculiarity is found in the plans for both villas.

On no point is there complete agreement, and on only one is there even a general agreement. Most of the Laurentine plans take the *cavaedium* in the evident sense of the term as the hollow interior of the house, the open court about which most of the other rooms were grouped. Such courts had a roof over the sides and the ends. The inner edges of the roof rested on pillars more or less ornate. If sufficiently elegant, it became a *peristylium*, very much as a parlor became a drawing-room in our own land.

That the plans are right in this matter is clear; for otherwise there remains no point in Pliny's reference to the convenience of the *D porticus* in stormy weather. The *atrium* was open so that the rain could beat in, and this likewise must have been open if he had to retreat to the *porticus*. There he could enjoy seeing the rain beat in on both sides, and his point is well taken.

The term itself has caused no end of dispute. It was

a general term somewhat like our modern 'living room', which may be applied to a sitting room without exciting comment. If a sitting room, however, is called a living room, no one is likely to be pleased thereby. The addition of an outside fireplace is occasionally resorted to where there is a desire to alter a sitting room into a living room, and such things must have had their counterpart in Rome.

Even the well-to-do sometimes contented themselves with a single court. It sufficed for their needs. An *atrium* came to be a sort of office, and it was hardly fitting to call such single courts by that name. Where they were used by the family, the word was inappropriate. That will explain some uses of the term *cavaedium*. It will also explain some of the confusion regarding it.

An *atrium*, properly speaking, was almost as public as a man's front yard is in our land, and, in consequence, it had ceased to be an integral part of the family quarters. Where no *atrium* was needed and a family court took its place, a different word was imperative. One might as well call a living room an office as to call a family court an *atrium*. The two things are much alike.

Villas sometimes dispensed with an *atrium*; but Pliny had one, which he admits is small, and he had a *cavaedium*. It was, in all probability, not ornate enough to be called a *peristylium*, and he used the more modest term. The confusion of *atrium* and *cavaedium* overlooks certain things. Vitruvius evidently distinguished the two; for he devotes separate chapters to them. The *cavaedium* (6.3) is plainly a family court. Its form was not restricted, but of five types. No *alae* are mentioned.

The *atrium* (6.4) is restricted, its proportions are fixed, it has *alae*, and it belongs with homes that need an office. Varro says (De Lingua Latina 5.161): *Cavum aedium qui locus tectus intra parietes relinquebatur patulus, qui esset ad communem omnium usum.* That means a part of the home, not an office. If he says, just below, *Atrium appellatum ab Atriatisbus Tuscis; illinc enim exemplum sumptum*, it proves nothing. He refers to a time when there was no other court and the use of an *atrium* as an office was unknown. At that time the family living room was an *atrium*; but later it had to be something else, because the *atrium* had been appropriated for other purposes.

That will explain another thing. Vitruvius (6.8) mentions *vestibula*, *cava aedium*, and *peristylia* together and then proceeds shortly to talk of *vestibula regalia alta, atria, et peristylia amplissima*; but he is perfectly consistent in doing so. He is teaching that some people do not need *atria*. Such people should have a *cavaedium*. Officials and the like need *atria*. If the family was wealthy, but not in need of an *atrium*, it naturally had a *cavum aedium Corinthium* in its place, and there must have been a time of transition when it was not easy to tell whether a given room was intended for a family court or an *atrium*.

We make distinctions in our day which separate such words as parlor, living room, drawing room, and

sitting room. Each has its own definite meaning, and no one acquainted with modern English usage is likely to confuse the various terms, especially if he has any knowledge of architecture. Twenty centuries hence some one may claim that they were all essentially the same and that no real difference existed. If that seems absurd, it is no more so than some things said in our day about ancient affairs. We do not go deep enough.

If this discussion appears to be a trifle lengthy, let it be remembered that the entire plan of Pliny's Laurentine Villa hinges on the meaning of this one word. If it is misunderstood, the plan must of necessity fail of securing its purpose. Well is it, therefore, that to this extent there is a general agreement.

On other points the plans differ widely. None of them is really satisfactory—mine certainly is not, and but for other more pressing work another would long ago have been drawn. The work of the professional architects is not to be preferred to that of some of the others. It is no nearer the truth; in some instances it is palpably too elaborate, and evidently the ideas of the architect himself had altogether too much to do with results in some phases of the plans. The fault is a common fault. Modern treatises on Greek music show the same error. They cannot be trusted.

The plans that are probably the most trustworthy are Winnefeld's. He based his work on known peculiarities of ancient villas; for he was familiar with the ruins of such dwellings, and he did his work accordingly. If we do not take kindly to his angles and irregularities, they are true to the life for all that, and the fact cannot be escaped.

Even his plans, however, leave much to be desired. They omit things. The two towers of the Laurentine villa are not adequately pictured. The fact that the rooms were not all on the ground floor is lost sight of, apparently. A new plan is still in order.

The book under review is well printed, the comments are admirable, the Bibliography (139-143) is full, and the volume makes a valuable contribution to our knowledge on this subject. Nor does its value stop with the class-room. No more impressive lesson was learned by my own classes than that afforded by a dozen of the Laurentine plans drafted on paper 24" x 30" and hung up together across the room. If any of those present had any doubts about the meaning of *quot homines tot sententiae* before that time, they got over them. Indeed, I have often said that it was a pity that all students could not have the benefit of those comparisons. The lesson was one never to be forgotten. It can be had from this book.

HERBERT W. MAGOUN

The Aeneid of Virgil Translated. By Charles J. Billson. New and Revised Edition. Oxford: Basil Blackwell (1923). Pp. viii + 365. 7 sh., 6d.

The steady stream of translations in these days gives the lie to those who claim that interest in the Classics is waning. In that stream Vergil has his due

place. The quarter century just passed, besides the complete prose versions of John Jackson, in the Oxford Translations (1908), and of Professor H. R. Fairclough, in The Loeb Classical Library (1916), has witnessed the publication of Fairfax Taylor's marvellous rendering of the Aeneid in Spenserian stanzas (1903), and that of H. H. Ballard in creditable hexameters (1902). Mr. Billson's Aeneid competes with two others in blank verse, one by Theodore Williams (1908: see THE CLASSICAL WEEKLY 10.183), the other by James Rhoades (Oxford World's Classics, 1921)¹. It appeared first in 1906 in two sumptuous quarto volumes vis-à-vis with the Latin text. Even so it found considerable fame and favor. It now appears uniform with the Blackwell series of Virgilian Studies, in an attractive volume with open, clear page.

It well deserves this recognition, even in comparison with Rhoades's admirable rendering. It aims distinctly at essential rather than literal fidelity. Take, as a brief and fairly characteristic sample, the picture of Cerberus (6.417-425), and compare it with the Latin (see page 158):

Here with his three-mouthed bark great Cerberus Roars, lying huge in his confronting den. To whom the Maid, when on his neck she saw The bridling worms, a drowsing honey cake Threw down. He wild with hunger opened large His triple throat and caught it, then to earth Sank his vast back, and sprawl'd o'er all the den. The Guard asleep, Aeneas gained the approach, Leaving in haste the irreemeable flood.

Here, surely, is no padding; quite the reverse, and we are not surprised to learn that in the first edition the translator actually gave a line of English for a line of Latin, as a note tells us he has virtually done in this edition. That means in English heroics an economizing and a free handling of the original, but the gain in lucidity and swiftness is its peculiar justification. Thus the version may be commended as swifter than Rhoades's, as well as far more scholarly than Williams's, admirable as is the latter for its modern note and poetic quality. The style is direct and forcible, the vocabulary unhackneyed and apt, the meter fluent and sure-footed. The revision has been thorough, and, as far as I have examined it, successful.

Much the lover of Vergil will inevitably miss, when he confronts his favorite passages with the original, but I think he will encounter everywhere the answering love of a scholar, who sacrifices consciously and cheerfully, yet whose sure hand and good taste may often discover for him some hitherto unnoticed touch of the master's exhaustless magic. It has been a real pleasure to read on, page after page of the noble narrative, with no fear of meeting lapses from that sound classical culture and good taste which we have learned to associate with English scholarship. So one ought to read it, in large measures, to judge it fairly. I can give but one sample more in closing this review, the portrait of Camilla (7.803-817: see pages 203-204):

¹Although completeness has not been aimed at, mention should be made of Mackail's fine prose version of the Eclogues and Georgics (Longmans, 1905), and that of T. P. Royds in his edition of the Eclogues (Blackwell's Virgilian Studies), and John Sargeant's Virgil's Pastorals in rhyming trochaic tetrameters after the style of Locksley Hall (London: Geo. Routledge and Sons).

Last came Camilla of the Volscian race,
Leading her chivalry abloom with bronze.
A warrior maid, her woman's fingers used
Distaff nor wool-crane, but she bore the brunt
Of battles, and outran the racing winds.
She might have flown o'er standing blades of corn
Nor hurt their tender ears, or skimmed the sea,
Poised on the swelling wave, and never dipped
Her feet in ocean. All men leave the house,
They leave the field admiring, and the crowd
Of mothers, gazing on her as she goes,
In wonder gape, how royal purple robes
Her shining shoulders, how a brooch clasps up
Her hair with gold, and how she bears herself
A Lycian arrow-case, and holds in hand
A shepherd's staff of myrtle barbed with steel.

HOBART COLLEGE,
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W. P. WOODMAN

Greek and Roman Portraits in English Country Houses. By Frederik Poulsen. Translated by The Rev. G. C. Richards. Oxford: At the Clarendon Press; New York, Oxford University Press, American Branch (1923). Pp. 112. Plates 112. 57 Figures. \$24.

At least two of the more important works of Dr. Frederik Poulsen, the distinguished Keeper of the Classical Collection in the Ny Carlsberg Glyptothek, at Copenhagen, are well known to the English-speaking layman as well as to the specialist in archaeology. The larger of these, Delphi, appeared in translation in 1920; the smaller, Etruscan Tomb Paintings, in 1922 (for reviews of these books, see THE CLASSICAL WEEKLY 15.45-48, 16.76-79). This most recent work to appear in an English dress has, for some reason or other—can it be its unreasonable price?—failed to meet with an adequate degree of recognition in this country.

Dr. Poulsen's interest in the private collections of Greek and Roman sculpture in England and Scotland was aroused as early as 1912: but it was not until 1919 that he was able to carry out his scientific mission of inspecting and photographing the more important of the ancient treasures of art housed in some nine country mansions. Three of these houses had been missed by Michaelis in his noted tour of more than forty years ago. Indeed, the work of Poulsen in England is still far from complete, and his present volume of portraits is not to be regarded as a complete catalogue of ancient portraits. He was obliged, through stress of circumstances, to pass by the galleries of Newby Hall and a fair number of other repositories of art which are of almost equal importance. One may sincerely hope that fortune may, at some future date, permit him to make his iconographical studies in the British Isles complete.

The matter of photography troubled the investigator not a little. At Rossie Priory and Lansdowne House only were he and his assistant allowed to alter the position of the busts, so that the pictures might be taken in the most favorable light. Elsewhere—alas for aristocratic conservatism! the marbles had to be left in their original niches during the process of photographing. Therefore, as may readily be seen, a fair

proportion of the illustrations of the book are not at all what they otherwise might have been. On the whole, however, little fault is to be found with this feature of the work, for all the humility of the author's apology.

Under the highly trained eye of Dr. Poulsen, the statues and busts of these private collections have been subjected to a more critical and discriminating examination than they underwent under the inspection of Michaelis or even (in some instances) of Bernoulli. The result has been that the hand of the forger is now seen oftentimes where his sinister presence was hitherto not even suspected. It is, indeed, thoroughly disappointing to learn how relatively few genuine and valuable portrait busts some of the private galleries do actually contain. At Wilton House, out of a total of 142 pieces examined, only 22 were judged worthy of publication! To a remarkable extent, surely, have elder and younger sons, on their grand tour, and perhaps even the lord of the manor himself, been deceived by the crafty continental dealer in antiquities!

The first section of the volume, The Collections (7-26), is occupied with a very interesting account of the various mansions and their collections which were visited by the author. There follow the descriptions of the 112 Plates with which the work is embellished (text and illustration are placed conveniently *en face*). The portraits are arranged in chronological order, which runs with a fair degree of continuity from the fifth century B. C. down to the time of the Roman Emperor Gallienus. Of original Hellenic work, unfortunately, there is little. The likenesses of famous Greeks are almost invariably copies, executed in those most prolific schools of sculpture which flourished in the age of the Antonines.

The discussion of each Plate is brief and to the point. It is prefaced by a series of references to the previous publications—where these occur—of the portrait under consideration. Not infrequently one wishes that Dr. Poulsen had not kept himself so rigidly in check, particularly in treating of highly interesting and important works, and—to speak prosaically but truly—that less of each page had been wasted in broad and useless margins. Although the descriptions and the analyses are moderately technical in detail, nevertheless the average reader may learn much from their perusal. The author has taken time not only to date each head as definitely as may be, but also to state specifically the reasons for his dating. The work should, on this account, if for no other reason, prove exceedingly valuable to the student of Greek and Roman sculpture. On a broader view, the great merit of the book is that of revealing to the world at large an important collection of sculptures, many of which have been previously known only through the now antiquated work of Michaelis, Ancient Marbles in Great Britain (1882), or through the uncritical and poorly illustrated Catalogue of Rossie Priory (1879).

It seems probable, of course, that not all scholars will agree with every conclusion of Dr. Poulsen, particularly in respect to questions of identification. For example, in the case of the beardless poet's head

on the double herm in Wilton House (Plate No. 8, opposite page 36), it is hard to concur in the author's view that this is not a genuine likeness of Menander, if the fine head in the Boston Museum of Fine Arts is, as is generally accepted, a portrait of that poet.

One feels that the Danish tongue must be an exceedingly difficult tongue to render successfully into English. For all the experience and skill of Mr. Richards in the arts of translation, the diction—particularly in the earlier sections—refuses obstinately to run smoothly.

ALFRED UNIVERSITY,
ALFRED, N. Y.

A. D. FRASER

The Destruction of Jerusalem by the Romans, A. D. 70. By L. H. Becker. St. Louis: Concordia Publishing House (1924). Pp. 70.

The purpose of this little book is not quite clear to the reviewer. There is no Preface or introductory statement other than the phrase on the title-page, "From the narrative of Josephus as retold by Dean Milman in his 'History of the Jews'". This subtitle accurately describes the uncritical character of the work. It is a simplified sketch of the history beginning with the revolt of the Jews under Nero and ending with the destruction of the temple by Titus, a story which is much more adequately told, despite its relatively greater length and its well-recognized imperfections, by Josephus. The story will be preferred by every intelligent reader in that version. A homiletic purpose may possibly be indicated by the quotation from Luke 19.41-44, which begins the booklet, and which seems to be taken as the basis for a thin and rather rhetorical sermon on the sins of the Jews being righteously visited with divine punishment at the hands of the "heathen" or "pagan" Romans:

And when He [Jesus] <mark the brackets!> was come near, He beheld the city and wept over it, saying, If thou hadst known, even thou, at least in this thy day, the things which belong unto thy peace! But now they are hid from thine eyes. For the days shall come upon thee that thine enemies shall cast a trench about thee, and compass thee round, and keep thee in on every side, and shall lay thee even with the ground and thy children within thee; and they shall not leave in thee one stone upon another, because thou knewest not the time of thy visitation.

Finally, a paragraph near the end of the work seems to drive home the moral lesson inculcated (70):

Truly, the words of our Lord were fulfilled when He said to the Jews, "Behold, your house is left unto you desolate". Matt. 23.38. What a terrible warning for us in the fearful fate of the city of Jerusalem! A city once so highly favored of God that He deigned to dwell visibly in its Temple! A city over which Jesus wept! Yes, how often would He have gathered her children together, even as a hen gathereth her chickens under her wings! But when they *would not*, the Lord showed that He is a jealous God, visiting the sins of the people upon their own heads.

The contents are as follows: I. Jews and Romans; II. Judea under the Roman Governors; III. Events

Leading to War; IV. The Jewish War; V. Signs Foretelling the End; VI. Titus Sent against Jerusalem; VII. City and Temple; VIII. The First Assaults; IX. Famine and Suffering; X. The Romans Renew Their Assaults; XI. Burning of the Temple; XII. Fall of the Last Strongholds; Conclusion.

WASHINGTON SQUARE COLLEGE
NEW YORK UNIVERSITY CASPER J. KRAMER, JR.

Greek Culture and the Greek New Testament. A Plea for the Study of the Greek Classics and the Greek New Testament. By Doremus A. Hayes. New York: The Abingdon Press (1925). Pp. 224.

In this plea for Greek, Professor Hayes extols the land (11-18), the people (19-65), the language (66-109), and the literature (110-151) of Greece, and closes with arguments for the study of the New Testament in the original (152-222).

While the author's purpose deserves the commendation of all classicists, it must be said that he presents an entirely antiquated view of the ancient Greeks, which at the present day seems both unreal and unattractive. A few quotations will illustrate. "The immorality characteristic of many performances on the modern stage never was tolerated among the Greeks" (26). This is doubtless literally true, but very misleading. "Ugliness was the rare exception among the Greeks; they were the people of perfect physical form" (32). This is quoted from a lecture by Ernst Curtius, but the author himself says (33):

... Ugly people are common enough among us. Beautiful people rarely are seen. It was just the other way among the Greeks. As a nation they preserved the golden mean in their physique. Generally speaking, there were no giants among them, and no dwarfs; no excessively corpulent people, and no people excessively thin.

Passing from the Greeks of idealistic sculpture to the Greeks of the philosophic ideal, we are told that "they lived as simply as those first disciples of Jesus" and that "they had no love either for riches or luxury" (36). We are also informed that "it was a common saying in Athens that those who dined with Plato never had a headache the following morning" (37), but no information is supplied as to what was reported of the after-effects of a drinking-bout with Socrates!

While the greater part of the book is overloaded with statements and quotations which are indiscriminately laudatory of all things Greek, one portion should be of great interest to the readers of THE CLASSICAL WEEKLY. Professor Hayes undertakes to demonstrate in detail the impossibility of full comprehension or appreciation of a work of literature through the medium of a translation (168-202), giving many interesting and convincing examples from the New Testament. This part of the volume is strongly to be recommended to the attention of those who tell us that a translation is as good as, or better than, the original.

COLUMBIA UNIVERSITY CLINTON W. KEYES

The Collocation of the Adverb of Degree in Roman Comedy and Cato. University of Chicago Dissertation. Private Edition, Distributed by the University: Chicago (1923). Pp. x + 91.

By "adverb of degree" Dr. Booth means such words as *parum*, *quasi*, *fere*, *longe*, *diu*, *magis*, *bene*, *plerumque*, *solide*, *aeque*, *quantum*. With the assistance of the best available indexes and editions she has studied the position of each of these words in reference to the word modified. In each passage she inquired why the adverb is so placed and not otherwise. She is fully aware that final results cannot be attained until other adverbs and the remainder of the Latin literature, and so the adverbs of the related languages have been studied from the same point of view.

Her preliminary conclusion is that adverbs of degree normally precede the modified words, but that they are not infrequently placed second for metrical or stylistic reasons. This statement differs from the prevailing view chiefly in paying little attention to emphasis—and rightly, I am sure, for emphasis has been sadly overworked as a factor in Latin word-order.

It is disappointing to find that Dr. Booth operates with "caesura", by which she means a metrical pause (15), in spite of Professor Bassett's demonstration (American Journal of Philology 40 [1919], 343-372) that there was no such thing in ancient poetry¹. The facts which she explains on this basis are really due to the effort of the early dramatists to secure harmony of accent and ictus. For example, it is not true, as implied on page 15, that *prosus* in Trin. 730 stands at the end of a "metrical phrase"; and there is no significance in the fact noted on page 11 that in Stichus 244 *multum* stands "at the caesura" (i. e. ends with the seventh half foot). The important point is that Plautus has placed both adverbs where the ictus will fall on the accented syllable.

I am aware that Professor Bassett's conclusions have not yet been generally accepted, and that with many scholars all reference to the ictus is taboo. Possibly Dr. Booth has reasons for disagreeing with Professor Bassett and for thinking that ictus had no effect on word-order; but if so she should have told us what her reasons are.

YALE UNIVERSITY

E. H. STURTEVANT

Classical Articles in Non-Classical Periodicals

IX

Language—September, Final *ae* in Latin Case-Forms, Roland G. Kent. Professor Kent's thesis is

that the dative ending, though original, maintained its long diphthong by analogy; that the nominative plural next got a long diphthong by an analogical formation; that the genitive singular presently acquired a diphthongal ending (after consonants), as a contraction of a dissyllabic form created by analogy; that all three forms, by the influence of the other forms of the declension,

¹See also THE CLASSICAL WEEKLY 18.73-75, 76-79, 121-123, 144, especially 76-79. C. K. >

kept the diphthong unchanged until a time when it developed like the *ai* of accented syllables.—December, The Indo-European Negative Prefix in *N*, Louis H. Gray [lists the types found in Greek and Italic, as well as in other Indo-European languages].

Yale Review—October, Latin Poetry, Alfred R. Bellinger [includes reviews of the following books: Karl Pomeroy Harrington, Catullus and His Influence, which is censured for lack of discrimination in its treatment of Catullus's influence on Horace and later European literature the reviewer complains that the series Our Debt to Greece and Rome is "in danger of becoming merely apologetic"; Martial, translated by Walter C. A. Ker (Loeb Classical Library); the translation is praised for faithfulness; E. E. Sikes, Latin Poetry, called "a good book, illuminating and not dogmatic"; but one important omission is cited, namely, that of a reference to the Pervigilium Veneris in the chapter on nature poetry. <For reviews of these three books see THE CLASSICAL WEEKLY 19.140-141, 13.169-170, 15.188, 18.38-40>].

HUNTER COLLEGE

E. ADELAIDE HAHN

Classical Articles in Non-Classical Periodicals

X

Art and Archaeology—February, Carthage Ancient and Modern, Francis W. Kelsey [fourteen illustrations].

School and Society—February 13, Romance Languages as an Introduction to Latin, William R. Price [Mr. Price, who is New York State Supervisor of Modern Languages in High Schools, takes issue squarely with the article by Mr. Henry Grattan Doyle, published in School and Society, January 9, 1926, and listed in THE CLASSICAL WEEKLY 19.134. On pages 208-209 Mr. Price writes as follows:

... In American secondary schools from 75 to 85 per cent. of all pupils who begin a foreign language drop it at or before the completion of two years' study. That is a matter of great concern to educators worthy of the name and more interested in boys and girls than in particular subjects of study. Many such educators (and among them are a few teachers of French, German and Spanish, I suppose) consider that two years of Spanish, for example, are quite inferior to two years of Latin....

Mr. Price, still speaking for "educators worthy of the name", gives three excellent reasons in support of the declaration that "two years of Spanish ... are quite inferior to two years of Latin".

CHARLES KNAPP

¹Mr. Doyle, and Mr. Lawrence Wilkins, to whom Mr. Doyle had appealed as authority for his declaration that the study of Spanish is more profitable than the study of Latin, are both vitally interested in the promotion of the teaching and study of Spanish. Hence, says Mr. Price, the "suspicion is bound to arise that <they are> speaking *pro domo*". Mr. Wilkins has a position in the New York City High School system which gives him a powerful leverage for advancing the cause in which he is so deeply and personally interested.